

C23-1 Final Exam

This is a take home exam which is due no later than . You must write a concise and comprehensive answer of at least 2500 words (5 pages double spaced typed).

All grad students must turn in a paper. Undergrads may do a paper or an inclass final.

There will be no late papers; if you don't hand in a paper by that time, you must take the exam which is given at 9 am Dec.

II. Your ability to synthesize from readings, screenings, lecture and discussion will be an important consideration in grading, as will your ability to present a clear and well organized essay which is well argued, concise, and which backs up general points with appropriate examples.

1. Histories of visual art and literature are frequently talked about in terms of a "canon"--a set of works which experts agree are suitable for representing the field. Often the canon is linked to aesthetic value--the "best" works are taught and held up for examination. Discuss the canon of experimental film. Who and what influenced it? What has caused it to be renegotiated? On what basis should it be constructed? Your answer should include some works seen in the course which you think should be in the canon and some you think should be outside of it (that is, assuming you think drawing boundaries is important).
2. Compare and contrast the work of Shirley Clarke and Joyce Weiland based on the Rabinovitz reading, class screenings and discussion. You should discuss more than one film of each, but be specific.
3. One of the subgenres of the avant garde is the "dance film." Compare and contrast the dance films of Maya Deren and Shirley Clarke. Be sure to use examples, including other dance films by other artists if you want. However if you refer to films not screened in class, check with Chuck or Ilene first to make sure they have seen that film.
4. Weiland's *Solidarity* and Pierre Vallieres are both structural in form yet clearly political in intent. Discuss them and some other films seen in class which could be considered political such as *The Cry of Jazz*, and *Speakbody*.
5. Discuss several works which make public statements out of private acts: Brakhage, *Flesh of Morning*; Daly, *Robert Having His Nipple Pierced*; Fuchs, *It Scares Me to Feel this Way*; Schneeman, *Fuses*; Nelson-Wiley, *Schmeerguntz*.
6. Although it is complained that structural films are "all alike," we've seen a very wide range of them this quarter. Discuss the variety of structural film and how useful for valid Sitney's definition of it is.
7. Read Susan Sontag's famous essay on Camp (in her *Against Interpretation*) and then discuss films seen in class that seem to fit a Camp aesthetic such as *Weiners* and *Buns Musical* and *Hold Me While I'm Naked*.
8. Discuss the taboo-breaking aspect of the avant garde after reading Amos Vogel's discussion of it in his book on reserve for the course. You should include a discussion of films based on gross out humor.